

Kunkel's Standard Piano Solos.

PIECES MARKED (R. E.) ARE IN KUNKEL'S ROYAL EDITION.

Alden, J. C., Jr. Satellite—Polka de Concert.....	1 00	Heller, Stephen. Tarentelle—Souvenir de Naples, in A flat, Op. 82 [R. E.].....	50	Nesstedt, Chas. Souvenir de Marie Therese—Gavotte [R. E.].....	35
Anonymous. Impromptu [R. E.].....	60	Heller-Schubert. Tost (Op. 46, Folicle) —Transcription [R. E.].....	60	Niede, Jean Louis. Bacchante, Op. 25, No. 3 [R. E.].....	25
Arditi, Luigi. L'Ingenue—Gavotte [R. E.].....	35	Hennett, Adolph. Liebesleid (Love Song), Op. 5, No. 11 [R. E.].....	25	Minuet, from Sonata in F minor, Op. 19 [R. E.].....	60
Becker, Emil A. Heavenly Voices—Nocturne.....	60	Heymann, Carl. E. Sempyl (Heart of the Elve), Op. 7, Etude de Concert [R. E.].....	60	Pape, Willie. Bonnie Doo; Bonnie Dundee [R. E.].....	75
Blumenthal, Jacques. Deux Anges, Les (The Two Angels)— Op. 8, [R. E.].....	60	Hoezel, Gustav. Hope—Song without Words [R. E.].....	35	Pauer, Ernst. La Cascade, Op. 37 [R. E.].....	75
La Source, Op. 1, [R. E.].....	60	Hollander, Gustav. Spinneried [R. E.].....	60	Payer, C. A. Danse Fantastique.....	60
Boccherini, Luigi. Minuet Celebré, Op. 121, [R. E.].....	35	Huerten, Franz. La Rose, (Ada to Alexia), Variations, Op. 26, [R. E.].....	75	Dance Hongroise, Op. 25.....	60
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Brassl-Wagner. Feuerzauber (Magic Fire), aus Richard Wagner's Walküre [R. E.].....	75	Jadassohn, Salomon. Air de Ballet, Op. 26, No. 3 [R. E.].....	25	Prudent, Emile. Fest-Follet (Will-o'-the-Wisp) [R. E.].....	75
Buelow, Hans von. La Contourture, (Intermezzo—Scher- zoso), Op. 21, No. 9, [R. E.].....	35	Scherzo, Op. 35, No. 3 [R. E.].....	25	Ravina, Henri. Flery Clouds (Lammerwölken), Kliverstuck [R. E.].....	25
Chaminade, C. Fleur de Printemps (Spring Flower), [R. E.].....	25	Jaumann, A. Heuvel Longing for Home, [R. E.].....	35	Mennet, Op. 100 [R. E.].....	35
Cramer, Henry. Il Desidero, [R. E.].....	35	Karzanoff, G. Duetto Scherzo [R. E.].....	35	Reichelt, Theo. A la Hongroise [R. E.].....	35
Delaisne, L. L. Colombine, 2d Mennet, Op. 15, [R. E.].....	60	Petite Valse (Tanzweise), Op. 10, No. 2 [R. E.].....	25	Rheinberger, Josef. La Chasse, [R. E.].....	60
Delibes, Leo. Pizzicati—from Ballet Sylvia [R. E.].....	35	Kettner-Eilenberg. First Heart Throb (Das erste Herz- klopfen)—Gavotte [R. E.].....	60	Ritter, Theodore. Le Chant du Braconnier (The Poacher's Song), Op. 26 [R. E.].....	60
Dochter, Theodore. Bleeding Heart—Nocturne, Op. 24, Souvenir de Milan—Tarentella in G minor, Op. 39, [R. E.].....	60	Kettner-Giese. Floweret Forget Me Not (Blümlein Vergiss-mich-nicht)—Gavotte, Op. 220 [R. E.].....	35	Satter, Gustave. Scille (Scene de Bal) Valse de Concert Edition de Concert.....	1 50
Durand, August. Chaconne, Op. 62, [R. E.].....	60	Kjernif, Halfdan. Cradle Song (Wiggleled), in F sharp major [R. E.].....	25	Seals. Gavotte, Op. 14 [R. E.].....	25
Valse, Love Light, in E flat, Op. 83, [R. E.].....	60	Kuhe, William. Will-o'-the-Wisp, (Fest Follet) [R. E.].....	50	Scarlatti, Domenico. Concert Sonata in A major.....	60
Eilenberg R. Midgates (Les Gnomes)—Gavotte Mod- erne, Op. 39, [R. E.].....	40	Kullak, Theodore. La Gazelle, Op. 22 [R. E.].....	80	Scharwenka, Philip. Albionblatt (Alum Leaf) [R. E.].....	25
Epstein, Marcus I. California—Valse de Concert.....	1 00	Kullak-Tausig. Sonata, a l'Espagnole [R. E.].....	40	Minuetto [R. E.].....	25
Polka Caprice.....	1 00	Lechner-Wely. Titanis—Caprice [R. E.].....	60	Moment Musical [R. E.].....	25
Polonaise in C sharp minor.....	1 00	Leschetizky, Theodore. Nocturne in A major [R. E.].....	60	Scharwenka, Xaver. Kavalcade, Op. 25, No. 1 [R. E.].....	60
Epstein, Abraham I. Sunbouts on the Water.....	75	La Source—Etude, Op. 36, No. 4 [R. E.].....	60	Polish Dance, Op. 3, No. 1 [R. E.].....	50
Ewen, L. B. Coronado—Grand Valse de Concert.....	1 00	Leybach, Ignaz. Fifth Nocturne, Op. 56, (New Edition, revised by the author) [R. E.].....	60	Schmitt, Hans. Polonaise in D Major, Op. 17, No. 2 [R. E.].....	60
Floerschman, Otto. First Bouzanna Phantastisch—Elegy.....	40	Lifoff, Henry. Spinneried [R. E.].....	75	Schneider's L'Healed (Shepherd's Love Song), Op. 11, No. 1 [R. E.].....	35
Fuchs, Robert. Danse Hongroise (Hungarian Dance), [R. E.].....	50	Löw, Joseph. May Blossoms (Mallüfter), Op. 205, No. 6 [R. E.].....	25	Scholtz, Herman. Am Springbrunnen (At the Spring) [R. E.].....	40
Silent Love (Stille Liebe), [R. E.].....	50	Lyberg, Charles B. La Baladine, [R. E.].....	75	Secing, Hans. Bacchante, Op. 5 [R. E.].....	35
Gillet, Ernest. From the Ball (Lion de Bal), [R. E.].....	35	Mascagni, Pietro. Celestial Harmonies—Intermezzo Sim- fonico from Cavalleria Rusticana, arranged by Charles Kunkel.....	60	Gnommetta, Der (Dance of the Gnomes) Etude, Op. 10, No. 3 [R. E.].....	35
Habbling (Babbling), [R. E.].....	25	Mattel, Tito. Grand Valse de Concert [R. E.].....	60	Loreley, Op. 2 [R. E.].....	35
Gohr, P. E. Intermezzo—Remembrance of the Ball, [R. E.].....	50	Merkel, Gustav. Auf Gröner Au (On Meadows Green) [R. E.].....	25	Schillied (Song of the Banish), Op. 11, No. 3 [R. E.].....	35
Gonoud, Charles. Funeral March of a Puppet [R. E.].....	35	Chanzonita, Op. 174, No. 3 [R. E.].....	35	Seis, Isador. Deutscher Tanz (German Dance) [R. E.].....	40
Griffzhammer, Friedrich. Song of the Siren—Album Leaf, Op. 66 [R. E.].....	35	Chant du Printemps [R. E.].....	50	Silbermann, Aug. Swedish Wedding March [R. E.].....	35
Grünfeld, Alfred. Listen, My Love (Lausche, Mein Lieb) [R. E.].....	35	Rondo Amabile, Op. 164, No. 1 [R. E.].....	60	Tausig, Carl. Morning Journals—Waltz (Strauss), Grand Paraphrase de Concert.....	1 50
Perlscher March (Strauss) [R. E.].....	75	Neyer-Helmund, Erik. Nocturne, Op. 28 [R. E.].....	60	Seconda a l'Espagnole [R. E.].....	1 50
Haberher, E. Gondellied, Op. 53, No. 2 [R. E.].....	25	Schütt, Edouard. Etude Mignonne.....	40	Technikowsky, Peter. Bacchante (Juno), Op. 37, No. 1 [R. E.].....	40
Haendel, George Frederick. Harmonious Arioso—Aria con variazioni, [R. E.].....	60	Valle Lennie.....	25	Chant Sans Paroles, Op. 2, No. 2 [R. E.].....	25
Meoelling, Theo.—Return of Spring.....	75	Gavotte Humoresque.....	35	Love's Darts—Impromptu [R. E.].....	60
Schillingner, F.—Love's Greeting.....	60	Doat Think of Me? Nocturne.....	35	Wilm, Nicolas von. Happy Fancies—Caprice [R. E.].....	35
Schytte, Ludwig. Berceuse.....	35			Wolff, Bernhard. Olpy Dance (Zigeunertanz) [R. E.].....	35
Henerer Steppen.....	35			Happy Greetings, Op. 37, No. 1 [R. E.].....	25

St. Louis: KUNKEL BROTHERS, Publishers.

LA GAZELLE.

3

Allegretto. ♩ = 132.

dolce stacc.

scherzando

Th. Kullak Op. 22.

The musical score for 'La Gazelle' is presented in a grand staff format, showing both the right and left hands. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is characterized by its 'dolce stacc.' (sweetly detached) and 'scherzando' (playful) style. The score is divided into four systems, each with a repeat sign at the beginning. The final system includes a forte (f) dynamic marking and a repeat sign. The score is published by Kunkel Bros. in 1888.

1015-7

Edition Kunkel.

Copyright, Kunkel Bros. 1888.

This page of musical notation is a complex score for a piano piece, likely from a 20th-century repertoire. It consists of several systems of staves, each containing multiple parts of music. The notation is dense, with many notes, rests, and other musical symbols. Key features include:

- Staff Systems:** The page is divided into several systems, each with multiple staves. The first system has two staves, the second has three, and the third has four. The fourth system has two staves, and the fifth has three.
- Dynamic Markings:** The score includes various dynamic markings, such as *Ped.* (Pedal), *dim.* (diminuendo), and *sfz* (sforzando).
- Rhythmic Complexity:** The notation features complex rhythmic patterns, including many sixteenth and thirty-second notes, as well as rests of varying durations.
- Tempo and Meter:** The tempo is marked as *Allegretto* and the meter is 3/8. The page also includes a section marked *Lo stesso tempo, ritace. 66.*
- Page Number:** The page is numbered 1015-7 at the bottom.

Musical score for piano, page 6. The score consists of six systems of staves. The notation includes treble and bass clefs, various musical symbols such as *f*, *sfz*, *sempre*, and *un poco rit.*, and numerous fingerings and pedal markings. The piece is in a key with one flat (B-flat) and a 4/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, and frequent use of the sustain pedal.

Ped. markings are present throughout the score, often with asterisks indicating specific pedal changes. Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *f* (forte), *sfz* (sforzando), and *un poco rit.* (un poco ritardando).

1015 - 7

Edition Kunkel.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various fingerings (1-5) and a 'Ped.' (pedal) marking below the bass staff.

Second system of musical notation, continuing the piece. It includes a 'Ped.' marking and a small star symbol below the bass staff.

Third system of musical notation, featuring trills ('tr.') and a 'simili.' marking. It includes a 'Ped.' marking and a small star symbol below the bass staff.

Lo stesso tempo. 132.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a 'Ped.' marking and a small star symbol below the bass staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a 'Ped.' marking and a small star symbol below the bass staff.

1015 - 7

1 h 8

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

Con Brio.

* *Ped.* * *Ped.* * *Ped.*

8

Ped. * *Ped.* * *Ped.*

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

CHOICE NEW PIANO SOLOS.

The figures preceding each piece refer to the grade of difficulty. Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

Alden, J. C. Jr.

- 4 **Stallone—Polka de Concert.**—A model composition, of simple number and unusually pleasing. Splendid practice for style. Should be in the repertoire of all pianists. Good teaching piece. Great favorite with pupils.

Anonymous.

- 4 **Impromptu.**—A most elegant. Great favorite with musicians. Sublimely teaching piece. Should be in the repertoire of every pianist.

Ascher, Joseph.

- 5 **Alles, Romance, Transcription [R. E.]**—One of the best love-romances ever published in modern piano effects. We know of nothing more beautiful than this, that commends the pianist to the talented artist. The present edition was especially revised for Kunkel Brothers by the author who is sending the manuscript through the press. "In praise of the new edition of my 'Alles' I dedicate to the public, I cannot but say that the labor of editing it was one of special pleasure, inasmuch as it enabled me to treat some of my very earliest compositions—from the many possible shortcomings and inaccuracies with which it was as companionably edited. I also take pleasure in thanking Messrs. Kunkel Brothers for the feeling artistic music publisher of America for having desired me to edit 'Alles' for without their generous to do so, it would, no doubt, never have been done so well."

Aucher, Charles.

- 4 **Rolian Walpurgis—Mazurka.**—A refined piano composition, abounds in beautiful descriptive pictures, very effective. Good teaching piece. Great favorite with pupils.
- 4 **Recollections of the South—Nocturne.**—A splendid transcription of the favorite trio "To the quiet Autumn" from the opera "The Slave" by the same composer. Splendid teaching piece. Very popular with pupils.
- 4 **Sweet Seventeen—Schottische.**—A very bright, lively and effective composition. Favorite with young pianists. Useful teaching piece.
- 4 **Twilight Reverie.**—A beautiful melodic and fancy composition. Great favorite with pupils. Good teaching piece.
- 4 **Under the Rainbow—Nocturne.**—Refined, graceful and melodious. Great study in style. Abounds in great beauties. One of the most useful in repertoire. Commendable teaching piece. Very popular with pupils.

Bayse, William.

- 5 **Spring Rhapsody (Frühlingsliedchen)—Polka-Caprice.**—An elegant and well written piece. Very effective. Offers excellent teaching features, runs, thirds, light chords and style. Very popular with pupils.

Becker, Lucian.

- 3 **First Rose, The—Mazurka Fantaisie.**—Elegant and pleasing piano composition. Popular with pupils. Favorite teaching piece.
- 4 **Moonlight on the Mississippi—Reverie.**—A charming work. Very melodious and graceful. Offers splendid work in style and technique. Great favorite with pupils. Good teaching piece.

Conrad, Louis.

- 4 **At Eve (Am Abend)—Nocturne.**—A good teaching piece of a high order—melodious and romantic. When well played, it is one of the most effective nocturnes for the parlor or concert.
- 4 **Glendora—Impromptu.**—A beautiful, melodious waltz. Fine finger practice, splendid for style. Excellent teaching piece. Universally popular with pupils.

Gondolfi.

- 5 **Very melodious, well written composition, much above the average excellence. Good study for style. Very effective when well played. Great favorite.**

Mazurka.

- 4 **A refined, tastefully composition. Highly sparkling more dainty and elegant to be taught. Fine study for style. Great favorite with pupils.**

Mazurka—Caprice de Concert.

- 4 **A wonderful tone painting. Splendid study in octaves, alternating in a beautiful and beautiful to Robinson's great octavo study "Apollo." Deserves a place in the repertoire of all pianists. Melodious and pianistic. Splendid study in style and technique. Immensely popular with pupils and pupils.**

Musical Moderne.

- 4 **One of the best modern. Comparison leads to Palestrina's popular music. Admirable for public performance. Great favorite with pupils. Magnificent study for style. Splendid teaching piece.**

Polonaise—Morocco de Concert.

- 4 **An original, modern study in octaves, runs with the best pianists. Fine teaching piece for style and technique. Great favorite with pupils and pupils.**

Nocturne—see At Eve (Am Abend).

Tarentella.

- 4 **One of the best tarentellas ever published. Very bright original and effective. Elegant study in technique. Should be studied by all pianists. Certainly popular.**
- 4 **Value Mignonne.**—The work should be in the repertoire of all ambitious students. Very popular with pupils. Admirable study in style. Usually popular with pupils.

Chopin, Friedrich.

- 3 **Autumn Waltz [R. E.]**—A classic work. One of Chopin's most charming inspirations. Splendid teaching piece. Very popular with pupils.
- 4 **First Love [R. E.]**—A beautiful composition. Great favorite and one teaching piece.
- 2 **Spring—Waltz [R. E.]**—A melodious and bright. Should be studied at all pianists.
- 2 **Sunrise—Waltz [R. E.]**—Most charming and fascinating. Should be studied by all young pianists.
- 4 **One of the best modern. Comparison leads to Palestrina's popular music. Admirable for public performance. Great favorite with pupils. Magnificent study for style. Splendid teaching piece.**
- 4 **Will-o'-the-Wisp—Caprice [R. E.]**—One of the loveliest and most poetic inspirations. Great favorite and one teaching piece. Should be studied at all pianists.
- 4 **Will-o'-the-Wisp—Caprice [R. E.]**—One of the loveliest and most poetic inspirations. Great favorite and one teaching piece. Should be studied at all pianists.

Ewen, L. B.

- 4 **Coronade—Grand Valse de Concert.**—One of the best waltzes written; very melodious, brilliant and effective. Great favorite with pupils. Specially suitable for exhibition work. Splendid teaching piece. Universally popular with pupils.

Ferber, Richard.

- 4 **Chaconne, La (The Charming)—Gavotte.**—Elegant, refined and well-written piece. Replete with fascinating descriptive pictures. Splendid study in technique. Universally popular with pupils.

Fuchs, Robert.

- 4 **Dance Hongroise (Hungarian Dance) [R. E.]**—A beautiful composition; favorite with pupils. Very effective. Good teaching piece.
- 3 **Silent Love (Stille Liebe) [R. E.]**—A beautiful composition. Admirable piece for phrasing and style. Should be played by all pianists.

Gerhardt, H. Van.

- 4 **Gipsy Queen—Gavotte Caprice.**—One of the most charming parlor pieces published. Good teaching piece. Great favorite with pupils.

Godard, Benjamin.

- 4 **Troubling Leaves—Caprice [R. E.]**—One of the most captivating compositions written. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Gotschalk, Louis Moreau.

- 4 **Dying Swan—Romance Poetique.**—One of the most effective and dainty pieces written. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Forge, M. Not—Mazurka.

- 4 **One of the most fascinating and pleasing of the parlor compositions. Highly effective when well played. Excellent teaching piece. Great favorite.**

Grojan, H. R.

- 4 **May Morning.**—A beautiful, bright and interesting composition. Offers fine, general technical practice. Splendid teaching piece. Should be played by ambitious pianists. Universally popular.

Griffith, Alfred.

- 3 **Listen, My Love (Lausche, Mein Lieb) [R. E.]**—One of the most effective and dainty pieces written. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Perscher March (Strains) [R. E.]

- 4 **One of the most effective and dainty pieces written. Full of brilliant and sparkling passages. Popular composition of the best pianists. Splendid teaching piece.**

Haydn, Joseph.

- 3 **Perpetual Motion—Rondo Ockere [R. E.]**—One of the most grateful pieces for the development of the work written. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Holländer, Gustave.

- 4 **Splendid [R. E.]**—One of the most captivating and well-written pieces. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Hogenritz, B. McE.

- 4 **Mozelle, La—Valse Brillante.**—An unusually fascinating and refined waltz. Highly effective. The introduction is very superior. Broad melody for the right hand and a beautiful accompaniment in the left hand. Excellent for the study of the hand. No better piece for display or study. Immensely popular with pupils.

Ketterer, Eugene.

- 5 **Caprice Hongroise (Moreau de Concert), Op. 1.**—A beautiful, effective piece. One of Ketterer's best. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.
- 4 **Invitation—A La Polka [R. E.]**—A beautiful, effective piece. One of Ketterer's best. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.
- 4 **Sec-Saw—Valse de Concert [R. E.]**—A beautiful, effective piece. One of Ketterer's best. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.
- 4 **Stephanie—Gavotte [R. E.]**—A beautiful, effective piece. One of Ketterer's best. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Success Polka, Op. 254 [R. E.]

- 4 **Unusually original, bright and taking piece. Very effective. Good teaching piece. Favorite with pupils.**

Kieselhorst, J. A.

- 3 **Alles—Impromptu—A La Valse.**—A beautiful, effective piece. One of Kieselhorst's best. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Babbler, Bro.

- 4 **A beautiful and romantic melody, beginning with single notes for the right hand, simple accompaniment in the left hand. Then employ a vigorous work in both hands. When well played, this piece produces a great effect. Splendid teaching piece. Universally popular with pupils.**

Love's Whispers—Gavotte Caprice.

- 4 **Melodious, refined and fascinating. Very effective. Great favorite with pupils. Magnificent teaching piece. Universally popular with pupils.**

Mayer, Charles.

- 3 **Allegretto—Romance [R. E.]**—A refined and plaintive nocturne. Splendid study in technique and style. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.

Albhamati (Album Leaf), Op. 283, No. 1.

- 4 **A beautiful composition and teaching piece. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

Chant Bohemien, Op. 292 [R. E.]

- 4 **A worthy transcription of the most beautiful of Bohemian music. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

Dance of the Goblins—Caprice [R. E.]

- 4 **A most original composition. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

Drift, My Bark—Barcarole [R. E.]

- 4 **A melodious, refined and captivating piece. Admirable study in style and expression. Favorite with pupils.**

Enchantment—Valse Caprice [R. E.]

- 4 **Unusually stylish, captivating and melodious. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

Galop de Concert—Galop Militaire, Op. 117.

- 4 **A beautiful composition and teaching piece. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

Gazelle—Rondo Elegante [R. E.]

- 4 **A graceful and unusually well written work. Ranks highly with the best of the genre. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

On the Billows—Caprice Etude, Op. 61 [R. E.]

- 4 **The most famous work of this popular and dainty guitar writer. Wonderful study in technique. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

Remember Me—Romance, Op. 184 [R. E.]

- 4 **An unusually fascinating and refined waltz. Highly effective. The introduction is very superior. Broad melody for the right hand and a beautiful accompaniment in the left hand. Excellent for the study of the hand. No better piece for display or study. Immensely popular with pupils.**

Reveries—Fée (Awakening of the Fairies), Op. 1.

- 4 **A beautiful composition and teaching piece. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**

Tarentella, Op. 1.

- 4 **A beautiful composition and teaching piece. Admirable for style and technique. Splendid teaching piece. Universally popular with pupils.**